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prohibitionists. It is generally supposed that wine was the customary beverage of the Romans. Signor Ferrero demonstrates, however, that in the days of Rome's true greatness, it was drunk only on solemn occasions; that it came in along with other oriental vices, and that the Romans degenerated in proportion to its use. This, coming from an Italian who no doubt takes his bottle of Chianti or asti spumante every day, is a strong admission.

The essay on *The Development of Gaul* is most informing. We all know that Cæsar's conquest proved the bulwark of the Empire, turning back the tide of barbarian invasion even when Italy herself succumbed; but few realize how quickly the Gauls assimilated Roman civilization, how rich, how prosperous, how refined they became within a few years after their annexation. To find anything analogous we must turn to Japan, those Frenchmen of the farther East.

The translation seems good throughout. There are a few slips. For example, Rhodes, whose name appears rather frequently in the last volume, masquerades under its Italian name of Rodi.

GEORGE B. ROSE.

FLORENTINE SCULPTORS OF THE RENAISSANCE. By Wilhelm Bode.
London: Methuen & Co.

This is a valuable work, but it is not for the general reader. It is not a history of Florentine sculpture. It is not even a study of the several masters. It is an investigation of a number of sculptural works for the purpose of ascertaining their authorship. For this, no one is better adapted than the learned director of the Berlin Museum, whose knowledge of art is perhaps unrivaled in its extent and variety. Such investigations are essential, and those which are revealed here are important. No one can hereafter write the history of sculpture in Florence without reference to this volume. But it is hard reading for any save a specialist. To such it appeals as a work of great interest. It is mostly controversial, showing the folly of various rival attributions; and it must be said that the

learned author seems to have the best of the argument. His knowledge is so encyclopædic that he can bring to his support an overwhelming array of facts, and he bears down his adversary by sheer weight of illustrative comparisons.

There are various types of art experts. A few years ago the iconoclasts seemed to have the field. They devoted themselves to proving that nobody ever did anything, and that the vast array of masterpieces attributed by tradition to the old masters were all the work of unknown pupils. Then there is the school of hero worshippers, who delight to take some man formerly considered of second rate importance, and by attributing to him every fine thing that might by any possibility have come from his brush or chisel, make of him one of the giants of art. Of this type of book Miss Cruttwell's recent work on Verrochio is a fair example. Dr. Bode belongs to neither school. His specialty is to increase the number of works attributed to the great masters. For example, it is generally supposed that no sculpture from Leonardo's hand has come down to us. Dr. Bode, however, thinks that he can identify four reliefs as the work of that supreme genius. It may be so. Indeed, he makes it seem at least very probable. This type of criticism is certainly far more interesting than that of the iconoclasts; and proceeding upon these lines in the acquisition of hitherto unrecognized masterpieces, Dr. Bode is making of the Museum at Berlin one of the world's most important collections.

The book is admirable; but it should have been entitled "Inquiries Touching the Authenticity and Authorship of Certain Works of Florentine Sculpture." Then it would be purchased only by those who are interested in such investigations.

G. B. R.

FEDRA. By Gabriele d'Annunzio. Milan: Fratelli Treves.

So great is d'Annunzio's fame that one turns to any book that he publishes with a certain interest; and with each succeeding volume the disappointment deepens. In our day we have witnessed the premature decay of more than one literary reputation. When Stephen Phillips produced *Marpessa* and